If you would like to know more about the information in this document or if you require a large print version or voice recording of the *Public Art Strategy 2012-16*, please contact the Communications and Public Affairs Department on 9581 4916.

If you require an interpreter, please contact us using the relevant Council contact below.

<table>
<thead>
<tr>
<th><strong>Council Contacts:</strong></th>
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<tbody>
<tr>
<td>Main switchboard</td>
<td>Arabic - عربي</td>
<td>9679 9881</td>
<td>English</td>
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<td>1300 653 356</td>
<td>Croatian - Hrvatski</td>
<td>9679 9884</td>
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<tr>
<td>Facsimile</td>
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<td>9581 4500</td>
<td>Italian - Italiano</td>
<td>9679 9859</td>
<td>English</td>
</tr>
<tr>
<td>TTY (for hearing impaired)</td>
<td>Cambodian - ខ្មែរ</td>
<td>9679 9882</td>
<td>English</td>
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<tr>
<td>9581 4506</td>
<td>Greek - Ελληνικά</td>
<td>9679 9885</td>
<td>English</td>
</tr>
<tr>
<td></td>
<td>Cantonese - 粵語</td>
<td>9679 9883</td>
<td>English</td>
</tr>
<tr>
<td></td>
<td>All other languages 9679 9887</td>
<td></td>
<td>English</td>
</tr>
<tr>
<td></td>
<td>Including: Turkish - Türkçe</td>
<td></td>
<td>English</td>
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<td></td>
<td>Spanish - Español</td>
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<td></td>
<td>Polish - Polski</td>
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<td>English</td>
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<td></td>
<td>Somali - Soomaali</td>
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<td>English</td>
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<tr>
<td></td>
<td>Sinhalese - සිංහල</td>
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<td>English</td>
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</tbody>
</table>
Our new Public Art Strategy 2012-2016 is an exciting way for all residents, workers and visitors to engage with, and celebrate art. The strategy is part of Kingston’s goal of creating a healthy, strong and connected community.

Developed through community consultation and with input from Council’s Arts and Cultural Advisory Committee, the Strategy provides clear direction and outlines plans for the development of public art in Kingston.

With 27 actions to be delivered over four years, the Strategy will preserve and enhance Kingston’s public art collection. In the first year we will focus on reviewing and auditing current public art and explore opportunities for new public art. This will lead to the development of a public art program to be delivered across the remaining years.

The Strategy focuses on developing community-based partnership projects and proposes the use of external funding to deliver larger projects. The Strategy also aims to raise awareness of, and improve access to, Kingston’s current public art collection.

Key outcomes for public art will be implemented across Kingston including:

- establishing an ephemeral, temporary and permanent public art program that revitalises public spaces and places
- ensuring the public art program encourages sustainable design practices
- increasing community engagement and participation in public spaces and places
- building partnerships with artists, businesses and community groups to maximise resources and funding
- continuing to maintain, update and catalogue Kingston’s public art program, including the Civic Art Collection
- building knowledge, awareness and access to the collection and the public art program.

I look forward to your participation and feedback about these wonderful initiatives.

Cr John Ronke
Mayor
Kingston City Council’s Public Art Strategy 2012-16 arises from Kingston, a liveable, creative city: Arts and Cultural Strategy 2011-15, and provides direction for a public art program that revitalises public places and spaces through connections with our history, cultures, stories and diversity.

This Public Art Strategy provides a clear framework to further develop the Kingston Civic Collection through:

- strategic directions and priorities
- repositioning Kingston as a centre for ephemeral, permanent and temporary public art.

This Strategy has six strategic directions relating to the five planned outcomes of the Council Plan 2009-2013 (updated 2011):

1. Creative Placemaking (Planned Outcome 1)
2. Animating Public Spaces (Planned Outcome 3)
3. Inspire Sustainable Practice (Planned Outcome 2)
4. Integrate Development and Planning (Planned Outcomes 4 and 5)
5. Managing and Conserving the Civic Collection (Planned Outcomes 1 and 2)
6. Increasing Awareness and Appreciation (Planned Outcomes 3 and 5)

The outcomes of the Strategy will increase liveability through advancing opportunities for public participation and street life, improving aesthetics in public places, enhancing opportunities for local artists, and increasing understanding and interest in our diverse cultures, stories, histories and heritages through collaborative development with the community, developers, local businesses, state organisations and Council.

The City of Kingston is committed to developing a public art program which reflects and celebrates our history, stories, cultures and sense of place. Ultimately, Kingston aims to be a centre for ephemeral, temporary and permanent public art.
Public Art Strategy 2012-16

The vision for the Public Art Strategy is…

“to develop an integrated public art program that revitalises public places and spaces through connections with our history, cultures, stories and diversity.”
1

Introduction and Background

1.1 Introduction

The Public Art Strategy 2012-16 arises from Kingston, a liveable, creative city: Arts and Cultural Strategy 2011-15. The vision for the Public Art Strategy is to develop an integrated public art program that revitalises public places and spaces through connections with our history, cultures, stories and diversity.

The overall scope of this project is to:

- provide guidance to the City of Kingston’s commitment to public art to enhance the natural and built environment
- provide direction for the development of a meaningful cultural identity for the City of Kingston
- provide definitions of public art, including permanent, temporary and ephemeral artworks
- articulate the priorities and service gaps in the commissioning, installation and maintenance of public art.

Consultation included background research, site visits, interviews with selected stakeholders including the Arts and Cultural Advisory Committee (ACAC), a public focus group, a cross Council internal focus group, a feedback survey and an invitation to the public to submit written submissions.

A Council Steering Group was formed to guide the development process and advise on the Draft Public Art Strategy.

1.2 City of Kingston and the Arts

The City of Kingston enjoys a vibrant arts and cultural scene, hosting art spaces, historical, cultural and arts organisations and services, professional and non-professional artists, creative industries, arts workers and practitioners, and writers and performers.

The City of Kingston is proud of what it offers in terms of arts, entertainment and cultural engagement for those living in and visiting Kingston, and this was demonstrated through the development of Kingston, a liveable, creative city: Arts and Cultural Strategy 2011-15.

Council presents an impressive calendar of performing, visual and cinematic arts events and activities across its three primary arts spaces; Kingston Arts Centre, Kingston City Hall and Shirley Burke Theatre, and recently strengthened its support for artists by launching two new, affordable artist-in-residence spaces.

The Arts and Cultural Development Unit is responsible for Council’s wider calendar of arts and cultural events and activities from professional development programs for artists; Schmooze and Toolbox, ongoing arts projects; Lens Mist Photographic Award, Night Art Market, Open Studios, Heritage; Mentone and Mordialloc Historical Walking Trails as well as delivering Council’s annual NAIDOC Week celebrations. The Unit is also responsible for community cultural development projects such as the Chelsea Bonbeach Train Station Project and for the City’s public art program.

Recent public art includes the Pioneer Project (2009); Memories of a Seaside, a series of interpretive
sculptural art works installed along the foreshore between Mentone and Mordialloc; the Horse sculpture (2008) by Julie Squires; Bundle of Sticks (2008) by Elizabeth Weissensteiner; and Pompeii’s Boat (2010) by Julie Squires and Dingley Village Anzac Memorial (2012) by Ben Fasham. The Kingston Civic Collection includes artefacts, paintings, photographs, sculptures and mayoral regalia.

The Arts and Cultural Advisory Committee provides advice to Council and its officers on matters relating to arts and culture in Kingston. In addition to two non-voting Councillors and Council staff, the committee includes seven community members.

Council supports artists and community groups through its annual Community Grants Program.

1.3 Why is a Public Art Strategy important?

Public art plays an important role in Placemaking (see glossary) as it responds to the historic, cultural, environmental, social and aesthetic character of a community and place. Public art can help us understand who we are through our shared and diverse stories.

It can create a sense of belonging, foster dialogue, encourage social interaction and revitalise public places and spaces.

Public art can also increase engagement and participation in the arts especially for people who would otherwise not usually connect with the arts.

Artists, multi-disciplined creative teams and communities come together to activate sometimes forgotten places or stories through a public art program.

Importantly, public art is free to see, touch, hear or even smell and it can surprise, educate and captivate.

1.4 What will success look like?

- Increased opportunities for artists to engage with Council, making new work that responds to streetscapes, activity centres, facilities, festivals, natural wetlands, beaches, parks, gardens and other public domains
- Increased number and quality of temporary or ephemeral public art at Kingston festivals, cultural events, activity centres and markets
- Strengthened partnerships and collaborations to deliver the public art program
- Strengthened creative urban design, diverse cultural heritage and local cultural identity
- Increased sense of place in the built and natural environments
- Increased engagement and participation in arts and culture
- Greater awareness of art in public places throughout Kingston.
1.5 Definitions

Public art refers to art in any medium that has been planned and executed with the specific intention of being sited, performed or staged in the public domain. It may be a commissioned work by professional artist/s or a community inspired collaboration between an artist/s, multi-disciplinary teams and members of a community.

There are three types of public art:

Ephemeral (short-term): any art form that is transitory, changing and exists for a brief time in the public domain. Ephemeral works may include art that bring life, fun and interest to public spaces and events such as pop up art, platform art, street art, multimedia, circus, puppetry, readings, performance, busking, music, new media and technologies.

Temporary (medium-term): any work that has a limited life such as at a special event or less than five years. Temporary works may include art such as light and sound installation, land and environmental art, billboard art, community, vertical and water gardens, trompe d’oeil, stencil art and kinetic art.

Permanent (long-term): any work that is permanently sited in the public domain; a definition of permanent in relation to this strategy to be considered by Kingston’s Public Art Advisory Panel (PAAP). Permanent works may include art such as visual markers and entrance gateways, sculptures, memorials, building and architectural design elements, street and park furniture and functional forms, trompe d’oeil, sound and light installations, paving, kinetic art.

1.6 Approaches to public art

There are many approaches to public art, including these four common models:

Site curated
Art in public spaces and informed by a specific and unique design brief to achieve cultural, historical and aesthetic significance.

Architectural design
Public art that is integrated into architecture as part of the conceptual project; it can be for interior or exterior spaces and is built in artworks, artistic features and treatments that are functional or non-functional.

Collaborative design
Public art created through a collaborative approach by professional artists, architects, urban designers, landscape architects, graphic designers or other designers.

Community engagement
Public art created through initial and ongoing community consultation and interpretative research to respond to the social, environmental, cultural or historical issues. Public art may be solely designed by an artist in response to the community consultation, by a team of professionals or by community members working with an artist and team.
2 Developing the Strategy

2.1 Scope

The overall scope of this project as outlined in the brief is to:

- guide Council’s commitment to public art to enhance the natural and built environment
- provide direction for the development of a meaningful cultural identity for Council
- provide definitions of public art, including permanent, temporary and ephemeral artworks
- articulate the priorities and service gaps in the commissioning, installation and maintenance of public art.

A Council Steering Group was formed to guide the development process and provide specialised advice to the Public Art Strategy, and the Arts and Cultural Advisory Committee provided invaluable community advice to the Strategy.

The public consultation process informed the development of this Strategy. Consultation included a community forum, survey feedback and a written submission process as well as internal Council forums. See Appendix A for details.

2.2 Community Consultation

Many issues and suggested proposals arose from the internal and external consultation process and a priority rating scheme ensured the process reflected community needs. Survey and written responses were also collated. Responses included:

- significant support for developing a public art program
- increase awareness of existing public art and the Council Collection including photographs of public art, monuments, and historically significant buildings
- explore funding opportunities for public art
- a desire to improve architectural building programs and capital works programs
- a wish to develop creative spaces in the built and natural environments that include more permanent, temporary and ephemeral public art
- more ephemeral and temporary public art at festivals, local markets and events
- develop gateway public art along entrance points to Kingston
- expand history, heritage and Aboriginal cultural trails such as historical sites, sites of interest, foreshore, cemetery and scar trees
- consult with historians or others with local knowledge about accuracy when planning heritage art and monuments
- encourage busking at markets and festivals
- interest in developing a more sustainable Kingston through creative art gardens, solar lighting, creative visual water displays and more
- develop collaborations with organisations that have art collections
- support for public art as part of cultural tourism
- develop partnerships with artists, business, galleries and private collections.
The Public Art Strategy 2012-16 addresses the City of Kingston Council Plan 2009-13 (updated 2011) and its vision for: “A diverse, dynamic community where we all share a sustainable, safe, attractive environment and a thriving economy”.

<table>
<thead>
<tr>
<th>Council Plan Theme</th>
<th>Six Key Strategic Themes</th>
<th>Arts and Cultural Strategy objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planned Outcome 1: Infrastructure for a Safe and Active Community</td>
<td>Creative Placemaking</td>
<td>1 and 2. Establish an ephemeral, temporary and permanent public art program that revitalises public spaces and places.</td>
</tr>
<tr>
<td>Planned Outcome 2: A Sustainable Environment</td>
<td>Inspiring Sustainable Practice</td>
<td>3. Ensure the public art program encourages sustainable creative design practices.</td>
</tr>
<tr>
<td>Planned Outcome 3: Healthy, Strong and Connected Communities</td>
<td>Animating Public Spaces</td>
<td>2. Increase community engagement and participation in public spaces and places.</td>
</tr>
<tr>
<td>Planned Outcome 4: Prosperous, Innovative Business City</td>
<td>Integrate Development and Planning</td>
<td>4. Build partnerships with artists, businesses and community groups to maximise resources and funding.</td>
</tr>
<tr>
<td></td>
<td>Management and Conservation of the Civic Collection</td>
<td>5. Continue to maintain, update and catalogue the Collection.</td>
</tr>
<tr>
<td>Planned Outcome 5: Community Inspired Leadership</td>
<td>Increasing Awareness and Appreciation and Integrate Development and Planning</td>
<td>6. Build knowledge, awareness and access to the Collection and the public art program.</td>
</tr>
</tbody>
</table>

“Public art needs to be inspiring and of a good standard”

Community forum participant
The Public Art Strategy 2012-2016 has six key strategic themes and each has a series of actions outlined in the implementation plan. See the plan for actions associated with each strategic theme. These are:

1. Creative Placemaking (see glossary)
2. Animating public spaces
3. Inspiring sustainable practice
4. Integrate development and planning
5. Management and conservation of the Civic Collection
6. Increasing awareness and appreciation.

“Let’s make Kingston a place where we recognise local artists’ work”

Community forum participant
“Improving access to the arts is vital to shaping identity and building strong, resilient, prosperous communities.”

National Cultural Policy Discussion paper August 2011

Alex Cherney, Detail of Photograph, Moon, Stars and Milky Way, Lens Mist 2012 Best Photograph.
Implementation Plan

“The emergence of street art during the last thirty years, with its origins in mural and graffiti ... has enlivened cities by drawing our attention to their forgotten surfaces, alleys and backlots”.

(Art in the City, Paul Grabowsky, 24 June 2011)
### Action Priority

<table>
<thead>
<tr>
<th>Action</th>
<th>Priority</th>
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</thead>
<tbody>
<tr>
<td><strong>1.0</strong> Creative Placemaking</td>
<td><strong>Yr 1 '12-'13</strong></td>
</tr>
<tr>
<td>1.1 Scope opportunities for outdoor public art to reflect the identity of place as well as the character of the people, with attention to developing walkways between places</td>
<td>✓</td>
</tr>
<tr>
<td>1.2 Identify suitable spaces for permanent and temporary art in built environments such as laneways, roof tops, buildings, bridges and overpasses, and billboards</td>
<td></td>
</tr>
<tr>
<td>1.3 Establish a permanent public art program (Kingston's Civic Collection) to reflect Kingston's history, heritage, community and cultural identity and diversity</td>
<td>Current Projects Only</td>
</tr>
<tr>
<td>1.4 Identify opportunities to incorporate public art into existing capital works projects</td>
<td>✓</td>
</tr>
<tr>
<td>1.5 Investigate gateway public art with welcome signage including recognition of Kulin Nation, along entrance points of Nepean Highway, Lower Dandenong and Springvale Roads, in line with VicRoads regulations</td>
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<tr>
<th>Action</th>
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<tbody>
<tr>
<td><strong>2.0</strong> Creative Leadership</td>
<td><strong>Yr 1 '12-'13</strong></td>
</tr>
<tr>
<td>2.1 Establish a temporary and ephemeral public art program to animate and enliven Kingston's history, heritage, community, sporting and cultural identity</td>
<td>Current Projects Only</td>
</tr>
<tr>
<td>2.2 Develop Busking Guidelines to encourage quality as well as managed busking in and around activity centres, markets and festivals</td>
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<tr>
<td>2.3 Develop ephemeral art activities in cafes, bars and restaurants during major festivals such as window art and busking events</td>
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<tr>
<td>2.4 Develop new media opportunities to engage young people in public art such as a virtual walking trail via podcast or smart phone application</td>
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## Action Priority

<table>
<thead>
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<td>'12-'13</td>
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<td>'14-'15</td>
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### 1.0 Creative Placemaking

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<th>Council Partners</th>
<th>Stakeholders</th>
<th>Funding</th>
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<tr>
<td>Parks Projects and Design; City Strategy; Community Engagement</td>
<td>Arts and Cultural Advisory Committee</td>
<td>Existing resources ($5,000)</td>
</tr>
<tr>
<td>Public Art Advisory Panel; Community Buildings; Parks Projects and Design</td>
<td>Community groups</td>
<td>Capital works budget ($20,000) and external funding</td>
</tr>
<tr>
<td>City Strategy; Community Buildings; Parks Projects and Design</td>
<td>Local Indigenous Network; Residents; Kingston's Historical Societies Network; Village Committees</td>
<td>External funding</td>
</tr>
</tbody>
</table>

### 2.0 Creative Leadership

<table>
<thead>
<tr>
<th>Council Partners</th>
<th>Stakeholders</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Art Advisory Panel</td>
<td>Artists; Local Indigenous Network; Historical Societies Network; Multicultural groups; Arts and Cultural Advisory Committee</td>
<td>Existing resources and Community Grants Program and external funding</td>
</tr>
<tr>
<td>Local Laws</td>
<td>Trader Groups; Buskers</td>
<td>Existing resources</td>
</tr>
<tr>
<td>Economic Development; Festivals and Events</td>
<td>Artists; Festival committees; local businesses; local radio station</td>
<td>External funding and community grants ($20,000)</td>
</tr>
<tr>
<td>Youth Services; Information Services</td>
<td>Youth groups and organisations; emerging artists</td>
<td>External funding ($20,000)</td>
</tr>
<tr>
<td>Action</td>
<td>Priority</td>
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<tr>
<td><strong>3.0 Inspiring Sustainable Practice</strong></td>
<td><strong>Yr 1 ’12-’13</strong></td>
<td><strong>Yr 2 ’13-’14</strong></td>
</tr>
<tr>
<td>3.1 Encourage the use of sustainable design practices including recycled materials where appropriate in all new public art such as water tank design, rain, vertical and community gardens</td>
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<td>✓</td>
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<tr>
<td><strong>4.0 Integrating Development Planning</strong></td>
<td><strong>Yr 1 ’12-’13</strong></td>
</tr>
<tr>
<td>4.1 Ensure all new applications for art works comply with the Public Art Policy so that public art remains relevant and responsive to community needs</td>
<td>✓</td>
</tr>
<tr>
<td>4.2 Ensure community consultation and participation in the public art program</td>
<td>✓</td>
</tr>
<tr>
<td>4.3 Develop a multi-faceted approach to fund the public art program - Capital works - Community Grants Program - Partnerships with the private and public sectors - State and Commonwealth funding</td>
<td>✓</td>
</tr>
<tr>
<td>4.4 Develop partnerships with Metro and the Department of Transport to support opportunities for art works at train stations</td>
<td>✓</td>
</tr>
<tr>
<td>4.5 With support from Business Victoria, develop partnerships between artists and local businesses to revitalise activity centres</td>
<td>✓</td>
</tr>
<tr>
<td>4.6 Assist local artists to develop the skills, expertise and knowledge to approach major Victorian collectors/collections</td>
<td>✓</td>
</tr>
<tr>
<td>4.7 Engage with local artists, indigenous, cultural, community, historical, multicultural, sporting, school, disability and youth groups through the community engagement model for the public art program</td>
<td>✓</td>
</tr>
<tr>
<td>4.8 Develop opportunities for local artists to participate in the public art program</td>
<td>✓</td>
</tr>
<tr>
<td>4.9 Ensure appropriate consultation with history, art, multicultural, youth and indigenous experts or representatives for relevant public art projects</td>
<td>✓</td>
</tr>
<tr>
<td>4.10 Support the community to preserve public art works on private land.</td>
<td>✓</td>
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</tbody>
</table>
### Action Priority 3.0 Inspiring Sustainable Practice

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<th>Yr 4</th>
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<tr>
<td>'12-'13</td>
<td>'13-'14</td>
<td>'14-'15</td>
<td>'15-'16</td>
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</table>

#### 3.1 Encourage the use of sustainable design practices including recycled materials where appropriate in all new public art such as water tank design, rain, vertical and community gardens

- **Council Partners:** Public Art Advisory Panel; City Strategy; Public Art Advisory Panel
- **Stakeholders:** Artists; environmental planners; landscape architects
- **Funding:** Existing resources

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#### 4.0 Integrating Development Planning

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<tbody>
<tr>
<td>'12-'13</td>
<td>'13-'14</td>
<td>'14-'15</td>
<td>'15-'16</td>
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</table>

#### 4.1 Ensure all new applications for art works comply with the Public Art Policy so that public art remains relevant and responsive to community needs

- **Council Partners:** Public Art Advisory Panel; Community Groups; Access and Equity Committee; Youth Committee; Arts and Cultural Advisory Committee
- **Stakeholders:** Local Indigenous Network; Access and Equity Committee; Youth Committee; Arts and Cultural Advisory Committee
- **Funding:** Existing resources

#### 4.2 Ensure community consultation and participation in the public art program

- **Council Partners:** Public Art Advisory Panel; Community Groups
- **Stakeholders:** Community groups
- **Funding:** Existing resources

#### 4.3 Develop a multi-faceted approach to fund the public art program

- **Council Partners:** Infrastructure, Strategic Planning; Community Buildings; City Strategy; Community Engagement
- **Stakeholders:** Private and Public Sectors
- **Funding:**
  - Capital works
  - Community Grants Program
  - Partnerships with the private and public sectors
  - State and Commonwealth funding
- **Existing Resources**

#### 4.4 Develop partnerships with Metro and the Department of Transport to support opportunities for art works at train stations

- **Council Partners:** Parks Projects and Design; City Strategy; Community Buildings; Community Engagement
- **Stakeholders:** Parks Projects and Design; City Strategy; Community Buildings; Community Engagement
- **Funding:**
  - Westall Rail Upgrade Project Committee; Department of Transport; Friends of Mentone Station Gardens; Chelsea Bonbeach Train Station Group
  - External funding ($30,000)

#### 4.5 With support from Business Victoria, develop partnerships between artists and local businesses to revitalise activity centres

- **Council Partners:** Economic Development; Local businesses; artists; trader groups
- **Stakeholders:**
  - Local businesses; artists; trader groups
  - Economic Development; Local businesses; artists; trader groups
- **Funding:**
  - Annual Budget Bid and community grants ($40,000)
  - Existing resources

#### 4.6 Assist local artists to develop the skills, expertise and knowledge to approach major Victorian collectors/collections

- **Council Partners:** Public Art Advisory Panel
- **Stakeholders:** Professional and emerging artists
- **Funding:**
  - Existing resources

#### 4.7 Engage with local artists, indigenous, cultural, community, historical, multicultural, sporting, school, disability and youth groups through the community engagement model for the public art program

- **Council Partners:** Public Art Advisory Panel
- **Stakeholders:** Community groups
- **Funding:**
  - Existing resources

#### 4.8 Develop opportunities for local artists to participate in the public art program

- **Council Partners:** Public Art Advisory Panel
- **Stakeholders:** Professional and emerging artists
- **Funding:**
  - Existing resources

#### 4.9 Ensure appropriate consultation with history, art, multicultural, youth and indigenous experts or representatives for relevant public art projects

- **Council Partners:** Public Art Advisory Panel
- **Stakeholders:** Collections e.g. Chadstone and Art Bank etc
- **Funding:**
  - Existing resources

#### 4.10 Support the community to preserve public art works on private land.

- **Council Partners:** Public Art Advisory Panel
- **Stakeholders:** Community groups
- **Funding:**
  - Existing resources

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<tr>
<th>Action</th>
<th>Priority</th>
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</thead>
<tbody>
<tr>
<td><strong>5.0 Integrating Development Planning</strong></td>
<td><strong>Yr 1 ’12-'13</strong></td>
</tr>
<tr>
<td>5.1 In line with Council’s Public Art Policy, review the Civic Collection (paintings and artefacts)</td>
<td>✓</td>
</tr>
<tr>
<td>5.2 Ensure all new permanent art works are added to Council’s asset register</td>
<td></td>
</tr>
<tr>
<td>5.3 Undertake an audit of Kingston’s existing permanent public art works (sculptures, murals, mosaics)</td>
<td></td>
</tr>
<tr>
<td>5.4 Develop a maintenance schedule for permanent public art works (sculptures, murals, mosaics)</td>
<td>✓</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action</th>
<th>Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6.0 Increasing Awareness and Appreciation</strong></td>
<td><strong>Yr 1 ’12-'13</strong></td>
</tr>
<tr>
<td>6.1 Create digital library of Civic Collection on City of Kingston’s website to improve access</td>
<td>✓</td>
</tr>
<tr>
<td>6.2 Develop an annual program of exhibitions and displays of collection items including a photographic collection. Consider library and Council office foyers at various sites</td>
<td>✓</td>
</tr>
<tr>
<td>6.3 Facilitate supervised research access to the Civic Collection</td>
<td>✓</td>
</tr>
</tbody>
</table>

Above: The historic ‘Mighty Wurlitzer’ Theatre Pipe Organ housed in Kingston City Hall is one of the greatest instruments of its kind in Australia.

Centre: Petrie, Mordialloc Creek, 1865, Oil on board 56x41cm.

Image right: Dr Elisabeth Weissensteiner, Bundle of Sticks, 2008, fibreglass sculpture. Photograph by Angela Bailey.
### 5.0 Integrating Development Planning

<table>
<thead>
<tr>
<th>Action Priority</th>
<th>Council Partners</th>
<th>Stakeholders</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 In line with Council’s Public Art Policy, review the Civic Collection (paintings and artefacts)</td>
<td>Public Art Advisory Panel; Property Services</td>
<td>√</td>
<td>Existing resources</td>
</tr>
<tr>
<td>5.2 Ensure all new permanent art works are added to Council’s asset register</td>
<td>Public Art Advisory Panel; Property Services</td>
<td>√</td>
<td>Existing resources</td>
</tr>
<tr>
<td>5.3 Undertake an audit of Kingston’s existing permanent public art works (sculptures, murals, mosaics)</td>
<td>Property Services; Public Art Advisory Panel; Arts and Cultural Advisory Committee</td>
<td>Existing resources or budget bid</td>
<td></td>
</tr>
<tr>
<td>5.4 Develop a maintenance schedule for permanent public art works (sculptures, murals, mosaics)</td>
<td>Public Art Advisory Panel; Property Services; Community Buildings</td>
<td>√ √</td>
<td>External funding</td>
</tr>
</tbody>
</table>

### 6.0 Increasing Awareness and Appreciation

<table>
<thead>
<tr>
<th>Action Priority</th>
<th>Council Partners</th>
<th>Stakeholders</th>
<th>Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 Create digital library of Civic Collection on City of Kingston’s website to improve access</td>
<td>Communications and Public Affairs; City Strategy; Arts and Cultural Services; Economic Development</td>
<td>Photographers; local Indigenous Groups; Historical Societies Network</td>
<td>External funding</td>
</tr>
<tr>
<td>6.2 Develop an annual program of exhibitions and displays of collection items including a photographic collection. Consider library and Council office foyers at various sites</td>
<td>Property Services; Libraries</td>
<td>Historical Societies Network; libraries; community centres</td>
<td>Existing resources ($20,000)</td>
</tr>
<tr>
<td>6.3 Facilitate supervised research access to the Civic Collection</td>
<td>Communications and Public Affairs; City Historian</td>
<td>Education institutions; students; Historical Societies Network</td>
<td>Existing resources</td>
</tr>
</tbody>
</table>
Appendix A:

List of Community Consultations

**Public Focus Group**
- 12 July 2011 with 28 attendees

**Council Staff Focus Group**
- 13 July 2011 with 17 attendees

**Written correspondence**
- (x 9)

**Staff interviews**
- Individual staff interviews (x 4)

**Committee meetings**
- Public Art Steering Committee (x 2)
- Arts and Cultural Advisory Committee (x 1)

**Site Visits**
- Kingston Arts Centre
- Kingston City Hall
- Shirley Burke Theatre
- Cheltenham, Patterson Lakes and Parkdale libraries
- Attenborough Park, Braeside Park, Karkarook Park, Namatjira Park
- Patterson River
- Mordialloc Creek and Pompei’s Landing
- Horse Paddock
- Foreshore
- Highett and Woodlands industrial estates
- Activity Centres: Chelsea, Cheltenham, Clayton, Dingley, Mentone, Moorabbin, Parkdale, Edithvale, Mordialloc, Highett, Southland
- Railways stations: Frankston Line

The Arts and Cultural Strategy was developed to strengthen the value of arts and its impact on the cultural life of Kingston and its communities. It is the expression of Council’s commitment to arts and cultural activity in the City of Kingston. The Strategy is available at www.kingston.vic.gov.au and www.kingstonarts.com.au

There are several other City of Kingston strategies and policies relevant to the Public Art Strategy, including:

• Infrastructure Policy (date unknown)
• Asset Management Policy (updated 2008)
• Active Leisure Plan (2011)
• Active Youth Spaces Strategy (2011)
• Community Plan (2004-2010)
• Community Grants Policy (2008)
• Community Safety Strategy (2009-2012)
• Disability Action Plan (2009 -13)
• Film Liaison Policy (2006)
• Footpath Trading Policy (2007)
• Graffiti Management Plan
• Heritage Study (2004)
• Installation of Plaques and Signs Policy (2008)
• Indigenous Policy Platform (2008)
• Open Space Strategy (2005)
• Signage Community Facility and Information Policy (1996)
• Village Committee Policy (2008)
• Multicultural Action Plan
• Events Guide
• Sponsorship Policy
• Festivals and Events Strategy
• Youth Policy
• Water Strategy
• Activity Centre Structure Plans
Appendix C:

Glossary of Terms

**Artist: Emerging** is a practicing artist who is in the first five years of their professional practice (Australia Council 2007). **Professional** has specialist training in their field (not necessarily in academic institutions), is recognised by their peers (professional practitioners working in the art form area) and is committed to devoting significant time to the artistic activity. Has a history of professional public presentation. (Arts Victoria 2010)

**Community** may be defined culturally, geographically and/or by other distinguishing characteristics – any group of people that identify with each other through commons such as geographical location, shared cultural heritage, age group, professional, social or recreational. (Australia Council for the Arts Scoping Study 2006)

**Culture** is a broad term used to describe particular ways of life, whether for a group of people or a time. A way of life can be known as a ‘culture’ if it is collectively understood to be representations of customs, traditions, beliefs or values shared by a group or prevailing during a period. (Australia Council for the Arts Scoping Study 2006)

**Liveability** embraces factors including the character of a place, quality of life, sustainability and various social, economic, environmental and cultural attributes. The combination of factors that make a city, suburban centre or provincial centre an attractive place to live include tangible features such as public spaces, urban transit, health and education services, or effective waste disposal; and intangible features, including a ‘sense of place’, a distinctive local identity, and well-established social networks. (Arts Victoria 2008)

**Placemaking** is a term that began to be used in the 1970s by architects and planners, to describe a multi-faceted approach to the planning, design and management of public spaces. Placemaking is the design of places to attract people because they are aesthetically pleasing, encourage social interaction and create a sense of belonging. In doing so, they play an important role in our lives.

**Public art** refers to art in any medium that has been planned and executed with the specific intention of being sited, performed or staged in the public domain. It may be a commissioned work by professional artist/s or a community inspired collaboration between an artist/s, multi-disciplinary teams and members of a community. Some examples include, sculpture, monuments, painting, billboards, graffiti, guerrilla art, installation works, land/environmental, platform or pop up art, kinetic works, community/vertical gardens, sound sculpture, multimedia, interactive and new technologies, art projections, functional art such as street furniture, signage, pathways, landmarks, garden design, public lighting, performance, music, dance, movement, busking and street theatre.

**Permanent:** any work that is permanently sited in the public domain; a definition of permanent in relation to this policy is to be considered by the Kingston Public Art Advisory Panel.

**Temporary:** any work that has a limited life such as at a special event or less than five years.

**Ephemeral:** any art form that is transitory, changing and exists for a brief time only in the public domain.

**Kinetic art:** contains moving parts or depends on motion for its effect. The moving parts are generally powered by wind, a motor or the observer. Kinetic art encompasses a wide variety of overlapping techniques and styles.

**Public art program**
A public art program refers to the planned activities that aim to establish art in the public domain, with the specific intention of being sited, performed or staged. A public art program could include planned activities for the establishment of permanent, temporary, ephemeral or kinetic public art.


Appendix D:

Useful State and Commonwealth Acts

*Creative Capacity +, Arts for all Victorians* is the Victorian Government’s 10-year arts policy framework which has provided strategic direction.

The three goals are:

- Arts for all Victorians: a culture of participation (social development goal)
- On the threshold: an economy based on innovation (economic development goal)
- Creative place: a dynamic arts sector (cultural development goal).

Arts Victoria is currently completing a review of *Creative Capacity +*. See www.arts.vic.gov.au

Other useful State and Commonwealth Acts include:

- Aboriginal Heritage Act 2006
  - Large developments and other high impact activities in culturally sensitive landscapes can cause significant harm to Aboriginal cultural heritage. See Registered Aboriginal Parties, Aboriginal Heritage Planning Tool and Aboriginal Heritage Act 2006
- Disability Discrimination and Other Human Rights Legislation Amendment Act 2009
- Copyright Amendment (Digital Agenda) Act 2000
- Copyright Amendment Act 2006
- Environment and Heritage Legislation Amendment Act (No. 1) 2006

“Savvy businesses, fund managers and property owners are aware that public art brings a range of benefits to their projects”

*Arts focus group participant*
Contact Details


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Shirley Burke Theatre and G3 Artspace: 64 Parkers Road, Parkdale 3195